Sacred Dance Guild Journal

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The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

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Sacred Dance Guild Journal

President's Message

The last Board meeting was held at the Christian Life Center in Cleveland where Festival '89 will take place June 25-30. Those of us who came from out of town experienced the warm hospitality of the Ohio Chapter as well as the staff of the Christian Life Center. We were also privileged to be a part of the Chapter's successful benefit concert for Festival '89, held on January 27. It was an exciting weekend, endowed with contagious enthusiasm and goodwill. My heart still swells with gratitude for Pam Gwozdz (pronounced "Gvoush") and her entourage of faithful and deligent staff. I drove home that Sunday, knowing that all who "come to the water" this June, will receive abundant blessings. The Spirit of God animates this exceptional group of people . . . the "family of Pam." (Thanks to Anke Kolster for this appropriate phrase, even though she was refering to Pam's immediate family.)

The weekend also proved to be interesting on another level. The first item on my president's report was the announcement of my intention not to accept the nomination for another term. I explained my frustration in running the Guild without a solid geographical base. Then I proceeded to expound *off the record* that I was willing to continue serving another term if the nominating committee could find such a base nearby. I truly felt that the matter was in God's hands – I was willing to give it up or continue to serve. And if I have learned anything in my lifetime, it is that nothing is absolute. Well, the Spirit of God does move in various ways! When I left Cleveland on Sunday, I knew that Pam would be in prayer over the matter, seeking God's will for herself and others. And now just a month later, four Ohio Chapter members have accepted nominations to serve on the executive Board, enabling me to serve more effectively in my final term. (Did I say final? . . .)

I hope your life is full of surprises like this. I'm beginning to think that this is the "stuff" of life. In the beginning "the Spirit moved over the face of the waters" and things haven't been the same since. The mysteries of life still unfold, around us and in us, and through us. Praise the moving, dancing, eternal Spirit God!

Editorial

Many, many thoughts come to my mind as I write this Editorial. Sometimes it is difficult to organize such thoughts as they tumble around. In fact several nights of sleepless tumbling and thinking make it even more difficult to get this organized.

"The Spirit of God Moves in Various Ways", our theme for this issue brought great input from our Festival faculty and "moved spirits" from our membership at large. Each one is a gem floating on the wondrous water of life and should encourage many to come to Festival '89.

Several items come to mind: Your editor, in the process of many years of editing suggests, that in the necessity of shortening material listed under Activities of the Members, that as you the members read the material and find it to be of value to you and yet you need more information that you write the person listed.

Second item: You will find the Calendar of Events as Centerfold again; and that is the reason for the Journal coming out a month later. Be patient as we work out details of Deadlines. Also, your Editor will try to keep the Calendar Events current and not obsolete. In addition beginning with this issue you will find no Chapter and Regional News forms. THEREFORE, PLEASE SEND YOUR NEWS FOR SACRED DANCE ACTIVITY TO: Toni' Intravaia, Editor, 201 Hewitt, Carbondale, Il 62901 and YOUR NEWS FROM REGIONS AND CHAPTERS to Director of Regions and Chapters, Joan Huff, 6 Baylis Street, Oswego, New York 13126.

Within this issue is a letter from the Task Force Group under Jeannine Bunyan that is checking into our moving into the next century from a very pioneering past through a rich present growth - and all the responsibility that is and how much we need your input/suggestions to help us.

Perhaps our best theme for the Fall Journal would be FROM THE PAST, THROUGH THE PRESENT, INTO THE FUTURE which would not only be a review of the Festival but also contain your many ideas as we actually do MOVE into a very Sacred Future as dancers having been refreshed by the Spirit of God.

Toni' Intravaia
Editor

Deadlines for the Journal: August 15, November 15, and February 15. **Deadlines for the Events Calendar:** For the Present the same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

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THE SPIRIT OF GOD MOVES IN VARIOUS WAYS

"In the beginning, when God created the heavens and the earth, the earth was a formless wasteland, and darkness covered the abyss, while a mighty wind swept over the waters." (The New American Bible)

"In the beginning God created the heavens and the earth. Now the earth was a formless void, there was darkness over the deep, and God's spirit hovered over the water." (The Jerusalem Bible)

Just as there are various translations, the following articles reflect the wonders to expect at Festival '89.•

FESTIVAL '89

by Pam Gwozdz

The excitement we are feeling about the upcoming annual festival is just incredible. Starting with the evening of ethnic dances being presented by local troupes and carrying into the theme of "Come to the Water", the festival will be celebrated on the shores of Lake Erie at the St. Joseph Christian Life Center in Cleveland, Ohio, Sunday June 25 to Friday June 30, 1989.

The faculty for the festival will be presenting some of the newest material in dance worship from the four corners of the country. Joining us on faculty will be Betsy Beckman, Lee Brunner, Mimi Brodsky Chenfeld, Edna Duffy, Joann Flanigan, Barrie Gibby, Pamella Gwozdz, Linda Thomas-Jones, Joseph Kilikevice, Kathryn Mihelick, Marlene Robins, Nancy Roth, Dana Schlegel, and Alan Tung. They will be weaving a tapestry of movement, linking the ageless threads of mystical, traditional and contemporary experiences.

A principle focus of the week revolves around mystical prayer. The faculty have demonstrated significant gifts for interpreting this in their work, and Lee Brunner, a monk from Holy Cross Monastery in New York, will be leading several workshops on this theme. Our Wednesday evening concert will feature his work, "The Dance / A Prayer of the Heart," a ballet based on the works of Thomas Merton.

Dance therapy, a very healing exercise, will be offered also. Workshops which touch on this area will include dance and the handicapped, and dances for children. As we all know, opening ourselves to dance itself is an enriching, growing, and challenging experience.

A special opportunity for learning to work in various space environments will be offered during the workshop titled "Tour Dance." On a journey around the city to several churches, participants will experience techniques in working in each different space.

Sessions in Black Gospel Dance and Afro-American Dance will be presented daily. Participants will study the process through which Black Sacred Dance evolved in America.

Each day will start with a morning worship service followed by technique classes. The classes will cover beginning and intermediate modern dance,

beginning ballet, and Tai Chi. There will also be time each day for presenting personal dances which you have created.

Please set aside the week of June 25 to 30, 1989, and "Come to the Water" in Cleveland, Ohio for Festival '89. See you then.•

"TO BROTHER IS TO RECONCILE, UNIFY, AND HEAL EVERY KIND OF DISCORD"

(A Call to Brotherhood National Assembly of Religious Brothers.)
By Joseph Kilikevice, O.P.

"Shalom, shalom, shalom." The simple Jewish folk tune filled the large room, its excellent accoustical qualities enhancing the forty-six voices. "We sound wonderful together," I thought to myself. "It will be a good retreat. I can sense their readiness."

Within minutes a large circle was formed and the retreatants found themselves moving past one another, giving and receiving this ancient greeting of peace. "Shalom, shalom, shalom, shalom. . . ," repetition bringing strength and confidence to the uncomplicated folk song and dance. Eye contact and broad smiles tell me how much the group is enjoying the experience. The dance ends with everyone holding hands, walking in a circle, softly singing the tune. As they do so, I invite them to bring into the circle of prayer, anyone they wish to include: family, friends, even enemies. The circle continues to move and the singing changes to humming. I ask them to include the rest of creation: trees, mountains, rivers, flowers, animals, fish, birds. All creatures are interdependent. All are part of the blessing. Movement gently turns into stillness, song into silence. The awareness that we have become what we have been singing and dancing about fills the room with a deep silence. We linger in the afterglow of our prayer for some moments. The feeling of relatedness remains as we sit quietly, some on chairs, some on floor pillows, and wait in a kind of timeless expectation.

Having connected with one another in a communal prayer of song and movement, the words we use to introduce ourselves seem more carefully chosen and more clearly heard. Names are placed with faces, and hints of deep spiritual journeying become evident in our brief remarks about why we chose this retreat.

—"I've been away from the Church a long time. I feel the need to belong, to connect with others and with God. Perhaps this can happen here."

—"I am deeply concerned about peace in the world and sometimes experience religion as a hindrance rather than a help to what needs to happen in bringing people together."

—"I am Jewish and have worked for some time on trying to reconcile Jews, Christians, and Moslems. I knew I could feel welcome in an inter-faith retreat."

—"My faith tradition is Protestant. A retreat on the Lord's Prayer that 'welcomes all' is a place to come together with other Christians, other people."

—"The earth is in deep trouble. We are destroying it faster than it can heal itself. A spirituality rooted in the earth is deeply needed."

—"My life and work seldom allows me to be creative. This side of myself has atrophied. I want to integrate creativity into my spirituality."

—"Your translation of the Lord's Prayer from the Aramaic peaked my interest. The first phrase that appeared in the flyer moved me deeply. It takes one beyond patriarchy and sexism. I want to learn more."

The place is the Dominican Chapel, Marywood, a recently renovated sacred space at the Dominican Sisters' Motherhouse in Grand Rapids, Michigan. This particular place was the perfect environment for this week-long retreat. Not only were the sisters gracious and welcoming, the space itself provided a neutral ground devoid of extraneous and distracting elements. The designers, Dominican sisters Barbara Chenicek and Rita Schultz from INAI Studios in Adrian, Michigan, had transformed an impossible liturgical space into a living example of the Catholic bishops' statement on art and environment. Simple, honest materials and uncluttered, welcoming space became deeply healing and profoundly revealing of the Divine.

About half of the retreatants were sisters and the others, people from the area who saw the flyer or heard about the retreat through the strong ecumenical organization active in Grand Rapids. Those who came knew that the experience would be different from the usual preached or directed retreats. This experiential model would involve them in various art-as-meditation processes such as drawing, working in clay, chanting, and sacred movement. Silence and conferences would also be woven into each day.

The retreat was centered on the Lord's Prayer in Aramaic, the language Jesus spoke. This version of the prayer has survived centuries of Christianity and is still in use in some Eastern rite liturgies. A friend and Colleague, Neal Douglas-Klotz has researched the prayer in its Aramaic version and together we have been developing an inter-faith retreat model. It was no surprise to us to discover that the prayer corresponded to the four spiritual paths found in the creation spirituality tradition of blessing, emptying, breakthrough, and compassion. This was the spirituality that Jesus lived. The prayer he left us would naturally reflect this. "Abwoon d'bashmaya," the first phrase of the prayer commonly translated from Greek as "Our Father who art in heaven," can be translated from the Aramaic as, "0 you who breathes life into all of creation."

"Absoon d'bashmaya, Abwoon d'bashmaya, Absoon d'bashmaya . . ." The sounds of this ancient language resonate in our bodies as we chant. A ball of clay is handed each person and they are invited to meditate on the first moment of creation in which the Divine breath blew the original fireball into all the elemental particles that make up creation. "Abwoon d'bashmaya"—O you whose breath was in the beginning – and is present in me – this moment. Letting go of all pre-conceived images, our hands gently hold the clay and begin to explore and shape it much as a child would in discovering something for the first time. Our fingers begin to move and dance with the earth we hold and the twenty-billion-year-old story of creation merges into our prayer.

One shares her feelings of connection with the earth and with the One who creates the universe. Another speaks about the earth as common ground, where differences and distinctions can be put aside to find the oneness into which all are called. And another talks about the experience as a step toward world

peace.

As the week unfolds, the entire prayer is learned in its original Aramaic language as well as some possible translations. A surprising richness and depth are revealed as its multi-layered meaings move one to greater love and understanding of these words of Jesus. The retreat closes with a two-hour-long singing and dancing of the prayer—each phrase repeated many times to allow the mantra-like qualities of its sounds and movements to bring the community to a deep experience of the prayer.

A ritual sharing of bread and wine is included while singing the phrases rendered in English as,

> "Grant what we need each day in bread and insight: subsistence for the call of growing life."

and

> "Erase the inner marks our failures make, just as we scrub our hearts of others' faults."

Dominican preaching is not always liturgical preaching done within a weekend Eucharist at which only Catholics are present. The call to bring good news to others is shared by the entire Dominican family; priests, brothers, nuns, sisters, and laity. As a brother, I have accepted the challenge to create the experiences that are outside traditional preaching and which can bring good news to others.

Since its proclamation by Pope Paul VI in 1965, the Church's declaration, "Nostra Aetate," (on the relation of the Church to non-Christian religions) has met with a surprising lack of understanding. The call for reconciliation, dialogue, and collaboration with all religions who call God Creator and Parent is at the heart of Jesus' message of oneness. The document proclaims that the Church rejects nothing that is true and holy in non-Christian religions and calls us to love all as brothers and sisters. Such dialogue needs to take place outside a liturgical celebration intended for Catholics. In searching for the ritual experiences that can bring the various faith traditions together, I find my vocation as brother uniquely suited to the task. I can be a bridge for those seeking unity and reconciliation, as Jesus walked the earth as brother welcoming into the reign of God all "outsiders."

The 1986 General Chapter of the Dominican Order in Avila challenges Dominicans to move toward "new frontiers," as the order has traditionally done since its founding. The chapter speaks of the plurality of Christian confessions as a scandal to believers and non-believers. It also speaks of the dialogue with non-Christian religions as putting on trial the absolute pretentions of Christianity as the definitive carrier of God's revelation.

What keeps us separated from the earth and her people keeps us separated from the Creator of the earth and her people. As all humankind seeks to draw closer together, creative forms of preaching can promote the unity and love needed for the task.

As the Church teaches in the document, "Nostra Aetate," One is the community of all peoples, One their origin, for God made the whole human race to live over the face of the earth.•

MOVING TOWARD MISSION

by Kathryn Mihelick

The approach of another national festival heralds the perennial penchant for re-examination of goals and directions, for reassessment and reassertion of the mission of sacred dance. We must "Come To The Water" with our eyes and ears attuned to the signs the Holy Spirit is giving us today. While debates may be waged on where the thrust of development should be focused—congregational dance, liturgical dance, movement meditation and prayer, scriptural education through dance, self-exploratory improvisation, interpersonal relationship and connectedness, etc; there are some broader issues at stake.

It appears that sacred dance is on the threshold of a new era of growth. The time is past when isolated pockets of fervent pioneers struggle to convince unaware and unknowledgeable clergy and congregations that dance is a viable vehicle for religious expression. New Guild chapters are developing and networking is expanding. Formation of sacred dance ensembles and congregational movement groups is on the rise. In my own area, northern Ohio, six sacred dance companies actively flourish; four Christian, one of which is a Black American Gospel group, one African-American group, and one Jewish Company. In addition to funding from local arts support organizations, three of these companies have received grants from the Ohio Arts Council, which serves to affirm the validity of sacred dance in the eyes of the public. In 1987, for the first time Ohio Dance, Ohio's service organization to the dance populace, incorporated sacred dance as a component of its annual dance festival.

International conferences are also on the upswing. In January, 1988, an international conference was held in Bathurst Australia, sponsored by the Christian Dance Fellowship of Australia. It brought together over 400 delegates and teachers, 100 of whom came from four continents outside Australia. International festivals were held in Avignon, France in 1985, 86 and 87; and a conference is now being planned in Germany. Last summer, 1988, the first conference for professional sacred dance companies was conducted at Smith College in Massachusetts, arranged by Mary Craighill and the St. Mark's Dance Company. Although the number of professional companies is still small, enthusiasm and energy among participants ran high. The sense of unity and purpose which prevailed served to affirm an ongoing commitment to the need of, and place for, a branch of professional artistry in the field.

Academia is also beginning to view sacred dance as a viable pursuit. Many persons are familiar with the academic programs developed at places like the Pacific School of Religion in Berkeley, California, and Illif School of Theology in Denver, Colorado. Now Wilson Yates' new book, *The Arts in Theological Education,* reveals the exciting news that many seminaries are planning to increase coursework in the arts, including dance. In Rotterdam, Holland, a new international School for the Arts is being organized.

These are all positive signs which bode well for the future of sacred dance. Why this heightened interest? Perhaps in an analysis of the "why" will be found the mission that is to be fulfilled by sacred dance in the years to come.

Dance has been enjoying a tremendous upsurge of interest in this country. Richard Fraus, in his *History of the Dance In Arts and Education,* points out

that in the 1960's "the national audience for dance was 1.5 million; by the late 1970's it was estimated at 15 million," and that figure has increased through this decade. In the early 1970's, "70% of America's dance audience was to be found in New York City. Today (more than) 70% of America's dance audience is spread across the country. . ." He notes, in addition, that there has been a "striking growth of dance activity within the formal curricula of schools and colleges, as part of general education and as specialized training in the arts."

The contemporary fascination with body language – the power of non-verbal communication – may be another factor offered in explanation of the rising interest in dance. Dance is, after all, the most refined form of body language. And movement, the medium of dance, is being investigated avidly by psychologists who have become convinced of its significance for man's development and well being. One of these men, Joseph Chilton Pearce, writes that "From sometime around the seventh month in the womb the human infant responds with physical movement to this mother's speech." He states further that "muscular movement proves a key to all infant-child learning." Since scientific research is uncovering the importance of movement and the non-verbal, it logically follows that the interest of the general public would be piqued.

The fitness craze in America, the growing trend in the medical profession to recognize the need for holistic medicine, and the increasing success of dance therapy treatment modalities in demonstrating the healing power of movement—all are drawing attention to the body as an equal partner in the body–mind–soul triumverate. The medieval and puritantical disdain for the body has dissipated over the centuries under the scrutiny of searching minds and souls. Frederick Price, in *How Faith Works* even contends "Nothing that is physical is not first spiritual." And surgeon-author Dr. Bernie S. Siegel relates "In medicine and science, we are generally told, 'Seeing is believing,' and then we are told what to see, and to ignore everything else. However, the spiritual message heeded by the true explorer or artist is to open our eyes and see beyond what we have been told exists . . . Scientists often say you must see in order to believe, but I know you must believe in order to see."

The body, then, having been elevated today to its rightful place on the one hand, is often the object of frightful treatment on the other. In the world of professional dance a bleak picture frequently emerges. Testimonies like dancer Gelsey Kirkland's autobiography and articles like the Cleveland Plain Dealer's recent series on "Dark Side of Dance" expose a world where the beauty, romance and artistry of dance are undercoated by a pressure-imposed milieu of "injuries and humiliations . . . over-the-counter anti-inflammatories, prescription medications, alcohol and illegal drugs . . ."

"Interviews with doctors, dance administrators, researchers, scholars and more than 50 dancers make clear the hidden price of art. The pursuit of movement and beauty can transform and uplift both audience and performers. But few in the seats realize they pay to watch entertainment that can help debilitate, addict, cripple and even kill the artists."

The quest for perfection of technique in the development of a God-given talent is exemplary, but to destroy the instrument (the body) in acquiescence to the lure of fame, fortune and pseudo-artistry is a travesty to the dancer and

a repudiation of the Creator.

Another contemporary concern to be addressed is the moral decline which has seen the exploitation of the body as a tool for the perversion of sexuality. It is a time when the sense of touch, for an alarmingly large percentage of the population, does not connote tenderness, caring, consolation, solace, support, joy, unity, commitment – but only self-gratifying eroticism.

In this ambience, sacred dance can stand as a beacon to restore the body to its rightful place of dignity; to place it in a position of honor, truly worthy of being vessel for the Holy Spirit and testament to all that is good about God's creation. It is to be encountered with awe and nurtured with respect.

The human body gives form to the most glorious of all His creations. It is in this form, in fact, that He has invested the power of ingesting all other aspects of His creation, by virtue of the physical senses, endocrine system and cells of the brain and nervous system. Dance is the medium which utilizes that form to glorify Him, for it is in dance that function transcends itself in interaction with energy, space and time; and the Spirit is then made manifest to the world. When the world sees this, the mission of sacred dance will have been consummated.•

LET'S GET BACK TO THE BASICS

by Mimi Brodsky Chenfeld

(from the Journal of the NYC Association for Supervision and Curriculum Development, *June, 1988)*

Looking Ahead to the Year 2001: Stubborn and ornery, whenever someone asks me to look forward in time I first turn back to the lights of the past to brighten the way. I leave systems and tests, models and measurements to more qualified futurist editors.

I see our incredibly gifted and talented family, our ancestors, warming their caves, mixing pigments, painting, sculpting, constructing, inventing, chanting, dancing, storytelling. Our ancestors were full of wonder, of curiosity, as they sharply observed the vast and mysterious world around them. What courage they had to try new skills, find new lands, seek answers, solutions and explanations for all the puzzlements, all the challenges.

Our human family understood the world, communicated their ideas and feelings, expressed their fears and dreams through the arts. Never separated from each other or from events, the arts were part of all occasions, ceremonies and seasons. When we cast our time-machine lens on our history, we are reminded of the power of the arts. They were sacred! *This song will heal illness. This dance will help rain to fall. This mask, this hoop and these special words and rhythms will drive out evil spirits and bring good fortune to our tribe.*

Looking back and across time, we rediscover that the arts were never "frills" They are the oldest, most basic ways of knowing things, of learning. They are at once particular and universal. Every single people, every culture can be distinguished by its music, literature, visual images, dance, design,

architecture, rituals. When we talk about the arts, we are talking about the language of the human spirit.

The arts help us to see others in a respectful and appreciative way. Our small world, crowded with diverse and often conflicting populations, needs citizens who are comfortable with differences, secure in their own identities and interested in and caring about others.

Because the arts are so inextricably bound to the creative process, they remind us that human beings need time to experiment, to explore possibilities, to be open-ended in our wonderful approach to solutions and to answers. Playfulness and inventiveness are basic to a creative approach to learning. As we explore ideas, we exchange, rearrange and revise. These activities take courage and a certain freedom of spirit, qualities which, alas, are growing more endangered as the days pass.

All around us we see that many of our kids are smug: "We finished the Solar System." "We already had American history last year." "We completed Spring. Not again!" A challenging, creative curriculum, enriched with the arts as basic components of all learning areas, integrated with all subjects, is a good antidote to smugness, narrow-mindedness, closed-mindedness.

The challenges of our modern high-tech, high-anxiety world need minds fresh with enthusiasm, curiosity, courage and freedom of expression. All of our fields: science, math, health, language, literature, fashion, human services, environment, city planning, economics, all of them need open minds. Not closed minds!

Looking ahead to the year 2001, I yearn to see the arts as a part of the way our children learn. Let us not target "arts educations" at magnet schools, alternative programs or enrichment supplements for the Gifted and Talented. Let us offer to all of our children, experiences in learning about the drama and beauty of the human story in many different ways - in a multi-faceted, integrated curriculum happening, in an exciting, holistic educational environment, where making meaning and making connections underscore all lessons.

Without the arts as part of our lives, we are handicapped. Our imaginations shrink. Our memories shrivel. We need the arts to help us keep our astonishment and celebration. For our ancestors,throughout history kept to their adventurous journey of learning, not for tests and measurements, not for scores and scholarships, but for the life and death need of it, for the joy of it, for keeping their membership in the human family.

In the year 2001, I hope that no child's study of, for example, Native Americans will be limited to a chapter in a textbook, a vocabularly list, a map exercise, research project, short answer and essay tests. Let us be sure that added to those familiar teaching aids are drums, chants, prayers, paintings, totems, masks, blankets, artifacts, legends, dances. Our children are hungry for enchanted education. We must go beyond right and wrong answers. We must go beyond, "When was the War of 1812?"

I don't want us to wait until the year 2001 to remember how important it is for our young children to have many opportunities for play in a loosely structured, encouraging, enjoyable environment where they learn through our oldest ways: imagination, inventiveness, improvisation and imitation. The present

drift toward formalized teaching and tightly structured skills-centered kindergarten and primary classes is breaking with everything we know about the healthy, natural ways children learn. Let us truly make kindergarten a "garden of children" not a garden of rigid and sharp thorns.

And now the most important dream for the year 2001, or any year, teachers: Without courageous, curious, creative teachers with free spirits and bold energies, there is no hope for an enriched, integrated curriculum.

I read a poster saying that suggested: "The best way to send an idea is to wrap it up in a person."

It all goes back to that person, that teacher, you. How do you feel about curriculum, kids, the arts, learning, the world, everything? As you believe, as you feel, as you think, so should you teach.

In the year 2001, I hope that enlightened, richly-educated, appreciative, loving, enthusiastic teachers will help light the way for our students.•

DANC'IN WITH MY MOM . . .

By Mindy Gwozdz

. . . is like dancing with a part of myself. My mother and I have been dancing for five years. I'm fifteen years old and started dancing when I was ten. When I first danced, I didn't really feel it, but now as the years have passed, I feel the love, the joy, and the tears that pass between my mother and me as we dance. Choreographing a song isn't easy and doing it with mom makes it even more difficult! When I was younger, I didn't participate in choreographing the dance. But now, I say what I want.

There is a lot of pain involved in our work. There is many a time when neither of us "feel" like working on a dance, but we stick it out and in the end the pain, anger and frustration turns into joy, laughter and a most magnificent Mother-Daughter dance.

I know that while proceeding in life I will always hold close to my heart my memories of my mother and I dancing. We have done church liturgy dances, concerts (as in the one held at John Carroll University in Cleveland), Christmas concerts, Lenten programs, and much more. Each time we dance, we always have a third partner, Jesus. He is there; holding us together as mother/daughter, but also as sisters in Christ. Jesus is a very big part of our dances and our lives!!

My mother and I will be dancing together for many more years to come. In Heaven we'll be dancing forever with our Daddy God. Remember, Mom: "I am always with you."•

"A DANCER BY ANY OTHER NAME..."
(OR, WHAT DO WE DO WITH A DANCING PASTOR?)

by Dana R. Schlegel, Pastor

My beginning to study dance while in seminary coincided with an increased interest in the rhythm of the worship experience. Already aware of the need for a good sense of presence and the flow in timing and the inherent dramatic role of proclamation, I experienced an awakening to the actual role of movement in worship. And not only movement, but the role of and need for stillness dawned on my rational Calvinistic mind!

The dancer in me was being set free to encounter the embodiment of our faith which we so often miss in our word-oriented services of worship. I discovered that the rhythm of worship, well marked in time, is the rhythm of the dancer. This and more, it is pulse and beat; it is line and grace, symmetrical and asymmetrical, percussive, dynamic, full of emotional and physical levels; it is comforting and provocative, etc., etc. And as a pastor/dancer I find myself constantly with a foot in both camps with those who are preservationists of the eternal cycle—both liturgical and secular, and those who are agents of the new creation that breaks in upon us time and time again. Neither stance is exclusive of the other, but the flow from and through one to the other is the challenge of the dancer and worship leader alike!

Recently, while seeking a new pastorate, the usual concerns/issues were raised by the pulpit committee as they responded to the clear, yet somewhat inconspicuously placed detail on my resume that I am also a dancer. I must admit that the inquisitors are a bit more discreet these days, but they could not mask their uncomfortable consideration of a male dancer as pastor. Their fear, ultimately, was that I would put on my tights and leap in suggestive ways about the altar. Without betraying my basic nature as a dancer, I always quickly allay such fears by assuring such folk that they might never see me dance, but most assuredly they would reap the benefits of the wholeness of movement.

Hence, the question of "what do we do with a dancing pastor?" opens avenues for education and first-hand experience in the kinetic relationship between words and ritual. In our worship together, the words and actions become outward demonstrations as the union of the Word made flesh is realized again and again in our present midst.

Early on in this new pastorate, my people have experienced a choreographed processional for all the acolytes on Christmas Eve; the lay readers have been instructed in their sense of presence and body language; ushers and acolytes move as though their service is indeed important to the whole of the Service, and congregational postures and positions heighten the liturical moment.

The reality is that when worship goes well – moves well – the people respond with more than "nice sermon, pastor." There is something far greater at work in them who would otherwise deny the role and presence of movement in their lives, let alone in their worship experience. For the liturgy to be truly the work of the people, it needs to involve whole persons. But, in truth, most of our worshippers arrive fragmented and, more often than not, they leave in a similar frame of mind and state of body. *But* when the worship of (the) God in whom we live and move and have our being is non-rational as well as

intellectual, affective *and* cognitive (involving all the senses as well as the mind), the folk are indeed "moved" in ways often beyond their ability to articulate in spoken word. What a joy it is to anticipate those rare occasions in the church when we leave the people speechless!

I like to think of Sidney Carter's song "The Lord of the Dance" as a spiritual invitation to the worshipper not only to celebrate but to participate in the Dance itself. It is an invitation to the inherent dancer in each of us to open the portals of our souls to the moving, ever re-creating Spirit of God. The church through its use and manipulation of language is notorious for making simple concepts into debatable treatises of doctrine and dogma. But in simple truth, a dancer is a dancer; that's a theological certainty! And we all share in the eternal Dance of Life. Are we not all dancers – by whatever name?•

"FEATHER ON THE BREATH OF GOD"– MYSTICISM AND MOVEMENT

by Nancy Roth

"Listen. There was once a King sitting on his throne. Round him stood great and wonderfully beautiful columns ornamented with ivory, bearing the banners of the King with great honour. Then it pleased the King to raise a small feather from the ground and he commanded it to fly. The feather flew, not because of anything in itself but because the air bore it along. Thus am I."

Hildegard of Bingen, the remarkable 12th-century mystic, musician, artist, poet, prophet, and abbess – a pre-Renaissance "Renaissance Woman", in fact! – thus described her true identity as a "Feather on the breath of God," an image not of fragility and passivity but of purposeful movement. The movement of her life – from the enclosed cloisters of a Benedictine monastery to journeys during which she preached to and scolded the rich and powerful of her era – she believed to be, not of her own initiative, but God's.

What does that have to do with us, as "sacred dancers?" What, in fact, *makes* dance "sacred?" Hildegard saw her life's movement as sacred, from God, when it was lived "from the inside out". As a mystic, she experienced a deep and intuitive sense of God's presence within. It was that reality which was her momentum. It is that reality which places her in the great tradition of the mystics of all world religions, who hold in common a sense of immediate and personal contact with the divine life, no matter what name they give to it. From that source, they *moved* – to preach, to write, to counsel, to act for justice and peace – even, sometimes, like St. Teresa of Avila, to dance! We can learn much from them.

For *our* source of life and of movement is, when all is said and done, the same reality: the reality of divine life within. Our human condition might best be described as "bodyspirit"– body, animated by Spirit. And we are most real and most alive when we let that animation happen. To live as "bodyspirit" is to live responsive to God. It is "sacred living," whether we are doing the dishes, working in a hospital, or preaching a sermon. To dance as "bodyspirit" is to dance responsive to God. It is "sacred dance," whether it is the primitive dance

of animist religion the circle dances of Hassidism, the psychological dramas of Martha Graham, or our own prayer expressed with whatever technique is in our bodies, from classical ballet to the simple movement patterns of everyday living. The common denominator, in dance and in living, is "movement from the inside out."

This is the spectrum I love to explore in my work in dance and religion, and in Festival '89, I'll have the opportunity to share some of my discoveries with you. Beginning with the sacred dance within each of us, "The Breath of God" will explore ways in which the body participates in prayer. How can the body become a useful companion in our religious pilgrimage? How can using gentle exercises from Yoga and other traditions help us prepare for prayer? More than that, how can the body *become* prayer? How can movement help timeworn words come alive? How can we "move into" the reality of stories from Scripture? How can we move *contemplatively* before God?

As prayer and dance move into the deep waters of the mysterious relationship between body and spirit, we can learn more about our response to God's "breath" in every aspect of our dance – and of our life! We can grow in our own prayer, and also discover practical new tools, which we can take home, to guide others toward a recognition of the "bodyspirit" relationship. It will help us present sacred dance itself "from the inside out."

In "Moving with the Mystics," my colleague Lee Brunner and I will call in other "teachers" each day, invisible but very much present through their words, images and teachings: some of the mystics of the great religious traditions. Among our companions may be Hildegard of Bingen, Julian of Norwich, John of the Cross, Teresa of Avila, the great teachers of Jewish or Sufi mysticism, and those Native American mystics who have taught us about respecting our earth, its air, soil, and water. In using our bodies to understand the sometimes exotic and strange writings of these mystics, we will be meeting them "from the inside out," as we learn to live their experiences of the divine through the imaginative movement of dance. We will discover that we *all* – mystics of the past, as well as dancers in the present – move in the same atmosphere: the vast ocean of God's abiding love. Come to the waters!•

GOSPEL DANCE

"If you take the salt out of the meat, the meat will rot!"
The Spiritual is the salt of Gospel music.
by Edna M. Duffy

I hear the music of my forefathers in the Negro Spiritual and I discover the joy of this wonderful musical creation. (The Mother of all Black American musical styles) I feel the beat of the drums in the movement that always accompanied the singing of the Spiritual. And my mind flips back to a time in American History when the use of drums was forbidden in religious ceremonies lest they reminded us of a homeland far away.

Our forefathers kept their African heritage alive through body movement and psychological signaling. The history of a national has been preserved in these songs. It was preserved through a process which *engaged the minds* and at the same time *disciplined the bodies* of those who created the music.

The Gospel Dance Workshop will introduce this process to participants and guide them through captivating, movement-filled, historical survey sessions in the evolution of Black Sacred Dance in America.

In exploring this process participants will learn Gospel choreography based on:

1. African Rhythms
2. Modern Dance Technique I & II
3. Theatre Dance Technique
4. African Dance Phrases
5. Rudimentary Ballet Positions

Choreographic themes will be developed from Sacred music (Negro Spirituals, Gospel, Jazz) as well as Biblical passages.

Lively music and movement will make this a fun-filled, spiritually enlightening, and historical awareness workshop. Dress for *active* learning sessions!

The *"ENGAGING THE MIND, DISCIPLINING THE BODY IN DEVELOPING THE TALENTS . . ."* process was initiated in the creation of the Spirituals. We believe our forefathers engaged their minds in the art of creating music as they disciplined their bodies in exercise and dance in their everyday work ritual. The harder they worked and the more outside forces oppressed them, the greater and more beautiful became their art (music and dance).

DuffyLit wishes to serve the community and the world through the instruction and presentation of this process unique to the survival of our Black American ancestors. The process will be taught through demonstration to people young and old, and once mastered will aid in the individual development of their creative talents, which may enhance the production of their daily lives.•

OBBLIGATO OR CADENZA? HOW ARE SACRED DANCES PERFORMED?

By Cynthia Sautter, M. Div.

Excitedly, I opened the envelope, pulling out a letter on the latest in Sacred Dance writings. The descriptions of the new books and articles were intriguing. Then I saw them. The obligatory "includes dances," or "many dances you can use." Grimacing at this, I thought to myself, when are church dancers going to learn how to dance, instead of learning how to follow instructions?

What is my argument against planned and prepared dances? Basically, I find them contrary to the idea of Sacred Dance. My definition of Sacred Dance is a matter of spirit; the way a dancer imbues life into movement. When I see dance done "by the book," they are often mechanistic, lifeless, and robbed of spirit. It's an abomination of the concept of Sacred Dance, particularly when it is part of a worship service. Instead, our dances should be imbued with spirit, with a centering of body and mind.

Yes, We Need Choreography. While arguing against set dances, I also realize the need many inexperienced liturgical dancers have for choreograhy. Like sheet music for a choir, written dances provide variety, some integrity, and save time. One needn't be in a constant state of composing new works. However, the way a piece of music is sung or played is as important as the written notes, if not more important. The same holds true for dance. You can't just follow the steps. That expresses no joy, hope, or sorrow. It's simply a routine you go through, and in short, it is not dance.

Yet, it does not take a professional dancer to express these feelings in movement. Children, in fact, do this quite naturally in creative dance class. Using simple movement – walks, skips, controlled runs – I've asked children to vary their height and speed. We also sat and discussed what we felt as we did this. Sometimes, I would even say "dance happy" or "dance scared." They'd move appropriately, creating some of the most beautiful, sacred dances I've ever witnessed. And it was done without written directions. Only movement suggestions were used.

Perhaps then, what we need is a dance concept simiar to Obbligato and Cadenza in written music. In a piece of written music, the term obbligato means you are obliged to play as is. On the other hand, when a section is marked "ad.lib.," the composer gives a musician the freedom to embellish a tune, as is often the case in a cadenza. Some guideline notes are given, but the performer is allowed to improvise. We as choreographers and performers of dance need to make this distinction in our work, noting or recognizing what form we must follow, and also when and how personal expression and embellishment is desired. This could lead to more responsible, quality sacred dance.

Ritual vs. Repetition. Body-mind centering is another way to think of this issue. In worship, ritual and repetitive movement is used for a centering of the body and mind; a state of meditation and wholeness. At least, that is what good ritual movement attempts to do. Sometimes it does become lifeless and stale. A series of repetitions without meaning. Repetitive movement becomes ritual when it is imbued with the sense of the holy.

Applying this to sacred and particularily liturgical dance, we're informed that while we can use prescribed motion of the strictest sort, we must retain a sense of awe. It is then understood that the presence of the Holy breathes life into our dance. We are not simply repeating motions from a book. We are praying with our bodies.

The Informed Dancer. Educating yourself about sacred dance is important. We dance with our minds as well as our bodies. Therefore, I see nothing wrong in reading about sacred dance, and garnering information or nothing wrong in reading about sacred dance, and garnering information on practical information and dance suggestions. Yet, we dance also with our heart and body. They require education too. An education that demands familiarity with how our bodies move – where they tense, relax, feel tired, flow, and how they express life – show pain, fear, hope, love, desire, contentment, faith. Doing this is not complicated, though it does require that you slow down, and take time.

Remember the beginning section of Carla De Sola's *The Spirit Moves?* The author encourages us to slow down, meditate, and pray *before* dancing. Doing so allows you to simply be as a body, feeling your weight and breath. It also allows for your thoughts to clear; your mind to align with the body. This can be done with traditional centering positions, such as the "lotus." Or you could lie on the floor in a comfortable position, or stand with closed eyes and relaxed body. Involving your body is the important thing.

As Cyndy Winton-Henry so often reminds us, improvisation can also inform us about sacred dance. Taking the creative, improvisational approach to choreography, you can free yourself to move from the heart. Not from the head, or from the directions you might be following.

Like meditation, improvisation can be simple, as were the directions I gave the children in creative dance class. Pertaining to written dances, you could try the same procedure. Take parts of the dance as the basis of an improvisation, making a step bigger, smaller, softer, wider, etc. Then, rest and reflect on what happened. Whether you're working alone or with a group, you're bound to make discoveries in your motions. With this knowledge, you can then go back to the written instructions, prepared to actually *dance* them. In short, you've removed the mechanical process, making the movements of the dance your own.

Conclusion: Mary Wigman, the great German expressionist modern dance pioneer, once wrote that choreography is best done with consideration of how each dancer moves. One shouldn't force exact imitation of the choreographer's movement. Rather, the choreographer should work with the dance as it appears on the dancers. That's allowing some room for cadenza's within the obbligato of a piece. Some wise advice we in the sacred dance community might follow.•

WEAVER OF DANCE

by Joann Flanigan

Sacred dancers come to our festivals for a variety of reasons. Seeking new ideas to take back to their individual houses of worship, they often ask what happens in the classes and workshops, what should they bring, and what new experiences will they encounter.

Recognizing this need for new experiences for exploration and for communication, I am planning my classes around the theme of "Come to the Water." For those who come to Cleveland this June, I hope to satisfy their thirst for ideas and dramatic action through ballet and creative dance. Raised Lutheran, I have trained in New York City in ballet, modern and creative dance and African Jazz. I like to weave all of the elements of this background into my teaching and my choreography.

Taking a creative approach to ballet rather than presenting it entirely as a classical dance technique involves the process of showing ways to use ballet in a worship service. A beautiful art form, classical ballet technique was developed as French court entertainment. I use it for stately processionals, and also weave it into dramatic movement from lessons taken from the Holy Bible and other inspirational readings.

Dance in a worship setting should be "creative" as well as inspirational. In my creative dance class we will work on words, ideas and inspirational themes. The participants in both the ballet class and the creative dance workshop will be invited to share in the Thursday and final worship services.

What to wear and what to bring? For the morning ballet class, please bring leotard of any color, light colored tights and ballet slippers if you have them. If not, come barefoot and bring an extra pair of heavy sox for the barre work. No stocking feet in either class, please, as you may slip while flying across the floor! The ballet class will involve a long warmup to prepare you for any of the workshops which follow. We will also spend time working on processionals and dramatic action.

Creative dancers bring comfortable clothing, and be prepared to run and leap, to lift and collapse, and to bend and stretch, for these are the elements of dance. Bare feet or Isotoners – no stocking feet!

If you have space in your luggage, bring shawls, scarves, long skirts, harem pants, and other items which will give you a special look as you participate in the worship service.

SEE YOU IN CLEVELAND!•

MOVING TOWARDS A THEOLOGY OF MOVEMENT

by Lee Brunner

I have felt propelled in my life to explore what I call a theology of movement, a theology beyond discursive thought: a search for experiencing God's grace moving through my own flesh and blood, my breath becoming prayer . . . an incarnated theology. . . grace felt beyond static definitions, found in becoming . . . being. Dance has continually served as a guide for me in learning this constant awareness of present being. Never stagnantly defined, dance constantly unfolds in a flow outside of linear time, always touching the eternal present.

Having been trained as a classical dancer, I valued ballet's disciplined form but yearned for a personal way to meaningfully integrate my bodily pilgrimage with my spiritual quest. This search resulted in the creation of a series of exercises which, when I practice them faithfully, create an experiential awareness of the wholeness and the holiness of the body, mind, and spirit. In sharing these exercises over the past years I have seen them move comfortably between dance studios, universities, churches and zendos from Brooklyn to Bombay. Journeying between diverse environments and individuals, these exercies have seemingly traveled in a contemplative way. . . that is, with empty hands. They have nothing new to give the student.

This spring, at the Sacred Dance Guild Festival '89, I will be teaching a course in Tai Chi, as well as a course with the Rev. Nancy Roth on "Movement and the Mystics," which will include my work in contemplative movement. Four principles govern my practice of Tai Chi and contemplative movement: Harmony, Respect, Purity and Stillness. The exercises are practiced in an awareness of these principles, leading to an inner emptiness in which Grace becomes manifest. It seems paradoxical that a way of movement should culminate in a realization of stillness; and yet it is this quiet stillness in the midst of movement which becomes a theological balance for me, an interior silence wherein God's Word is spoken.

It is my hope that people will then take this experience into the spontaneity of their own dance, moving freely through intuition rather than imitation . . . and that we might learn to dance our lives . . . not being anxious about what is to come . . . nor clinging to what has past . . . but breathing deeply, in faith, that which is . . .•

Dancing together. . .

AND GOD SAID IT IS GOOD - PART II

by Pam Gwozdz, Festival '89 Program Director

In the fall Journal of 1987, I wrote an article for the *Journal* entitled, "And God Said It Is Good." It was a reflection on starting a new SDG chapter in Ohio. A year and a half later, I am writing an article entitled, "And God Said It Is Good – Part II!"

Last Spring, the Ohio Chapter was asked to host the 1989 S.D.G. Festival. With much prayer, thought and risk taking, we said, "Yes!!" My heart's desire in forming the committee was that each person's task truly be their gift. God has been faithful to that desire. The committee of twelve has been a blessing and a power house of energy. They have taken on their duties and followed through in a commitment of love and grace.

At every festival meeting, there has been at least eight to ten members present. I have felt such strength and support from all of them. The community and fellowship we have experienced and are continuing to share is such a "gift" to me. The committee has truly become *friends;* as Jesus said, "I call you friends" I have grown to realize in this big undertaking for the Festival, that the word friend comes from a total involvement in something you believe in.

The festival committee believes in the Sacred Dance Guild and we have given much time and talent to present a festival that is prayerful, centered, and inspiring. I use the word inspiring because we have witnessed the grace of God, "Moving on: the waters" as we allow God to guide our preparations for the festival. I believe that as God formed the waters, she is forming the festival.

God is calling us as dancers, disciples, daughters and sons to come to the water; to be refreshed. For those who are thirsty; to drink of the Spirit. The Spirit of the dance comes from within. The grace of movement comes from an awareness of God's presence in all that is!

My heart's desire for each dancer that comes to festival '89 is that they find a space and time to be refreshed and renewed in fellowship and love through the gift of dance – movement. The festival committee continues to work hard in planning the dynamics for this to happen and we continue to pray for each one of you as disciples of the dance.

I still hear God say, "It is good." I continue to thank and praise God for the opportunity of being an instrument in the Sacred Dance Guild. I invite each of you to come to the water; come to the festival!•

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praying together...

Letters to the Editor

From Mary Ellen Lewis, Janesville, IA, February 24, 1989:

I feel that my "first time ever" entry in the Journal has been misrepresented by editing. The workshop with Cynthia Winton-Henry was 1987, "Dancing for Fun" was 1988 and there is no news of Carla DeSola's upcoming workshop April 15 & 16! Also, Sacred Dance Guild *was* one of the sponsors of Cynthia's workshop. I thought I had made all these things clear in my news to you.

I really enjoyed the last Journal with all the pictures from Festival '88.

(Ed. Note: Your Editor apologizes for the errors made in editing, and your Editor assumes the above will at least help in the apology. As for the DeSola Workshop, it was listed in the Calendar.)

From Ruth Browne, Waukesha, WI, February, 1989:

I would love to connect with anyone who has been involved with dance therapy as I'm doing my thesis on *Sacred Dance and Dance Therapy.* (Ed. Note: Send answers to Ruthe Browne, 2019 B. Kensington Dr. #11, Waukesha, WI 53188.)

Recommended Reading

MAKING THE CONNECTION: A COMPARISON OF DANCE IN THE CONCERT VERSUS WORSHIP SETTING, by Diane Smagatz-Rawlinson, 22 pages, annotated bibliography, 1988, $3.00 plus $2.00 for postage and handling from The Sharing Company, P.O. Box 2224, Austin, Texas 78768-2224.

Here is a publication to help move a dance from the concert stage to the worship setting or in the other direction. It will also help your dance develop through spatial considerations, space dimensions and lighting, number of dancers, levels, music, costumes, and backdrops. Her section on Tools to Further Dance will improve our dances as will the very helpful annotated bibliography guide us to most helpful discussions on body alignment, composition tools, movement analysis, space, symbolism, performer/audience connection, and more.

THE VISUAL ARTS AND CHRISTIANITY IN AMERICA From the Colonial Period to the Present (New, Expanded Edition) by John Dillenberger, Hardcover expanded edition, 184 photos of art works, 474 pages, $39.50 plus $2 for postage and handling from The Sharing Company, P.O. Box 2224, Austin, Texas 78768-2224.

This acclaimed and copiously illustrated study surveys both the religious paintings, statuary, and architecture produced in the United States since colonial times and the attitudes toward such art expressed by the artists, the clergy and the religious press.

THE ARTS IN THEOLOGICAL EDUCATION by Wilson Yates, 175 pages, paperback $13.95 plus $2 for postage and handling from The Sharing Company, P.O. Box 2224, Austin, Texas 78768-2224.

This work develops a case and a model for integrating the arts into the theological curriculum. Yates persuasively argues that the arts are an essential element in the theoretical, analytical, and practical tasks of the church. A statistical profile of the arts in theological curricula, the ways such courses are legitimated, and a sample of representative programs are included with Yates' constructive recommendations for integration. The results of Yates' study offer both hope and a challenge to the future of theological education.

TASK FORCE ON "GUILD VISIONS FOR A NEW CENTURY"

Chair - Jeannine Bunyan, Southern California

President Fenna Stoub has asked me to Chair a Task Force whose express purpose is: *to evaluate the current operating procedure of the Guild and present proposals which would facilitate necessary changes for a more efficient management of Guild business.* Necessary By-Law changes will be voted on at Annual meeting 1990.

Our Challenge is: "How to reorganize our Sacred Dance Guild business, while remembering foremost that we are *'about our Father's business!'"*

The successful growth of our Guild in the last 10 years, along with the increased work load necessary to service our members and outreach, indicate that we need to take a long hard look at our internal operating structure, as well as our ability to finance efficient operation. It is becoming increasingly obvious that a PAID secretarial computerized staff is necessary. We have been advised that grant money is available!! – but it will require modernizing our approach and changing some terminology which satisfies Grant application requirements.

The members of Task Force have been chosen on basis of their personal history with the Guild, as well as their candid/analytical ability to see changes that need to be made to *bring us into the computer age.* You will note the geographical representation which we believe gives a balanced feedback from our national membership. We have an important task ahead-one which needs to be accomplished with sensitivity and *respect* toward those whose *pioneering* has brought us through our infancy to our current *success.* As we grow toward maturity, we need to realize that we are approaching a new Century which requires new methods. We must strive to keep the *best* from our meaningful *past,* evaluate the success of our frustrating *present,* and move into a revitalized *future.* Let us be in *prayer* together working toward this goal . . .

It is imperative that we hear from the general membership. Please write Chair. Jeannine Bunyan, So. CA, or any Task Force member to express a) What do you need from the Guild for your personal Dance Ministry? b) What vision do you have for the future of the Guild? Please be specific. Task Force members: Doug Adams, CA; Forrest Coggan, MI; Susan Cole, WA; Barrie Gibby, PA: Kathryn Mihelick, OH; Jo Petteway, FL; Mary Jane Wolbers, PA.

Membership News

Please Patronize Our Advertisers!

FINA Dancewear, through Joyce Smillie of the SDG Executive Board, is the first advertiser in the Journal. FINA offers SDG members dancewear at whole sale prices, and the amount of their mark-up is donated to the Guild. So please take advantage of this generous offer. Send for the FINA catalogue as indicated in the ad in this issue, and benefit the Guild as well as yourself.

EXECUTIVE BOARD MEETINGS
Open to all SDG members
Spring Meeting April 28-29, 1989
at the home of Joann Flanigan, Membership Director
287 Hunting Ridge Road, Stamford, CT 06903

Advertise in the Journal

Ad per ONE (1) issue

Full page inside cover	$200.00
Full page inside	$150.00
One-half (½) page inside	$100.00
One-quarter (¼) page inside	$ 60.00
One-eighth (⅛) or business card	$ 40.00

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Full page inside cover	$500.00
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CLASSIFIED Ads and Personals

1—10 words	$ 5.00
10—20 words	$ 8.00
20—30 words	$13.00
30—40 words	$17.00

MEMOS FROM THE MINUTES
MEMOS FROM THE MINUTES

Sacred Dance Guild Executive Board Meeting

October 28-29, 1988, Stamford, Ct.

Members present: Fenna Stoub, Barrie Gibby, Joann Flanigan, Sybil MacBeth, Joyce Smillie, Carolyn Moon, Ellen Roberts Young, and Bonnie Buckman.

Treasurer Report:

Treasurer Sybil MacBeth gave an extensive report on the financial situation. Although we have taken in $9,831.50 in membership dues income, $172.00 in donations and $300 in advertising to date, our projected expenses will far exceed our projected income. To date, one Journal has been published and mailed at $436.00 ($1308.00 projected). The Directory has been published at a cost of $1211.00. Rebate checks were sent out at a total of $2040.00. Although expense projections exceeding income projections are of some concern to the Guild, a greater concern is that of a history of inadvertent deficit spending. The Guild has been spending funds allocated for the following fiscal year, which in turn has contributed to a tendency to "borrow" from endowment to cover operating expenses. Since we are currently about $2000 in the red, the Board discussed various emergency measures to cut spending and increase income. Conclusions are as follows: A. Reduce the size of the Journal to no more than 24 pages. B. Delete the use of photos on the inside of the Journal, retaining the cover photo only. C. Include the Calendar of Events in with the Journal as a loose sheet in the center fold. The Calendar of events should not include obsolete information. D. Delete the Chapter and Regional news request forms and instead solicit this information on the editorial page. E. Take necessary steps to launch a fund raising campaign. F. Consider a dues increase to take affect after annual meeting, 1989. These measures will be reviewed at the next Board meeting at which time Sybil will present a complete budget projection.

President Report:

President Fenna Stoub reports a. that there are two possible tentative sites for future Festivals: Seattle in 1990 and Chicago in 1991 b. Nominating committee is complete: Jeannine Bunyan, Martha Fairbank, and Susan Cole. c. She is still in search of two more people to serve on Scholarship Committee with Christine Kuhn. d. She will commission Mary Jane Wolbers and Ellen Roberts Young to begin work on a five year update on the By-laws. e. Fenna commended Festival '88 on a successful Festival.

Membership Report:

Membership Director Joann Flanigan reported that as of October 29, 1988 the Guild has 623 members.

President's Council Report:

Report on the President's Council by Mary Jane Wolbers. The president has appointed Mary Jane to represent the Guild at the meetings of this umbrella organization. It is made up of the presidents of other dance organizations.

Business:

A. Motion: That the Board accept the request of the Virginia/ District of

Columbia region of the Sacred Dance Guild to become the Potomac Chapter. Moved: Buckmann, seconded: Bibby, carried. The treasurer will inform the Potomac Chapter that their rebate check will be sent after Joan Huff receives their Annual Report and their Treasurer's Report.

B. Bibliography reprint – Motion: That the Board use funds collected from Bibliography sales to cover the Bibliography reprint. Moved: Gibby, Seconded: Buckmann, carried.

C. It was the consensus of the Board that we begin the necessary steps for a dues increase. We agreed that the range of increase should be between $5 to $7. A full proposal will be presented and voted on at the next meeting.

D. Fund raiser. Motion: That the Board develop and carry out a fund raising campaign to raise money for the fiscal year 1988-89.

E. President's Council: Motion: That the Board continue its dialogue with the President's Council through Mary Jane Wolbers, and pursue mutually beneficial activities.

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Sacred Dance Guild Executive Board Meeting

January 28, 1989, Cleveland, Ohio

Members Present: Fenna Stoub, Bonnie Buckman, Pam Gwodz, Joann Flanigan, Marilyn Freas, Margaret Marszal, H.M., Katherine Mihelick, Edna Duffy and Carla Kramer.

Treasurer's Report:

The balance in the checkbook as of 1/21/89 is $3,624.68. Northern California is still due $228.00 (upon receipt of their financial report.)

Note from the President and the Treasurer: If you have not yet made a contribution as a Board Member to the '88 Fund Raising Appeal, please do so. Thank you to all who have already contributed.

President's Report:

The President is looking for someone to replace Ellen Roberts Young as editor of the Directory. Fenna is also looking for two people to serve as a Scholarship Committee with Christine Kuhn.

All Festival profits are the property of the National Guild and are therefore ultimately under the management of the National Board. The Festival Committee may make recommendations for allocation but the National Board makes the ultimate decision.

The President will write to Mary Jane Wolbers regarding by-law revisions and amendments to be included on the ballot. This includes: Chapter Membership requirement revisions in Article 12, Section 2.; Membership dues increase; Other by-laws amendments and revisions which have accumulated over the last four years.

Regarding the ballot, Fenna wrote Jeannine Bunyan, chair of the nominating committee, and instructed her to begin search for new board members. Deadline to send the camera ready slate to the President is by the end of March.

The President recommends that the annual request for directory information goes out with the nominating slate mailing in mid-April.

Annual reports are due from board members at the end of your term. If you have not turned in your '88 report, please send them. This is for members of the executive board only.

From Jeannine Bunyan: If you want to apply for a bulk mailing permit—you need to fill out the short form from the Post Office only.

Program Director:

Pam Gwozdz reported that the brochures for the Festival have been mailed. The Festival Committee is in the process of getting a grant from the Cleveland Foundation for an evening celebration for the Festival. Companies have given verbal commitment already. The grant will be reviewed in March. The contract for Villa Angela is signed. No registrations have been received yet. There was a benefit concert at John Carroll University on 1/27/89 to raise money for the Festival. Receipts have not yet been tallied. On Jan. 22, Mary Jones, President of the Christian Dance Fellowship of Australia and President of the International Christian Dance Fellowship was in Cleveland to see the rehearsal since she was unable to come to the concert.

Membership Director's Report:

Information was passed around concerning a workshop entitled "Dance in the Church Environment" – June 7-11, 1989 – Hanover, Germany. Currently we have 653 members. In comparison to other years the figures are as follows: 692 as of June '87; 783 as of July '88 and 623 as of October 31, 1988. Joann hopes the number will increase after the Festival.

Director of Regions/Chapters Report:

Joan Huff would like to encourage the Board that Columbia/Wilamette Chapter annex to Northern Washington State Chapter.

Publicity Director Report:

Barry Gibby reported $1800 received from this year's fund raiser, which is not reflected in the Budget Report.

Other Reports:

Joann Flannigan said the Festival '87 account was closed with $32.46 turned over to the National Guild.

Mary Jane Wolbers of the President's Council would like to meet with her committee during Festival '89 and would like this to be open to total membership.

The April Executive Board Meeting will be in Stamford, Ct.

There was discussion on membership fee increase with the board recommending the following: Member: $25 (2 yrs. $45); Sen/Student: $16; Group: $60; International: $30; Sponsor: $60; Life: $400. These need to be approved by the membership, and should be included on the ballot for voting.

Discussion on future Festivals led the board to suggest that there be a festival every other year. There was a suggestion that a Sacred Dance Guild Retreat be given on alternate years. Annual Meetings can be held at the PSR on the years that there is not a festival.

SDG BUDGET PROJECTIONS

7/1/88-6/30/89

INCOME	Actual '87-'88	Projected '88-'89
Membership	6070.04	9832.00
Donations	517.00	1200.00
Merchandise	29.25	30.00
Bibliography sales	7.00	300.00
Advertising	?	500.00
Mailing list	160.00	150.00
Interest	396.02	500.00
Life membership transfer	180.00	180.00
Workshop income	–	–
TOTAL INCOME	7384.31	12692.00
EXPENSES		
Journal	4851.13	3960.00
Directory	1251.46	1272.00
Calendar	872.55	520.00
Rebates	1920.00	2040.00
Biblography	1.95	520.00
TOTAL	8861.09	8312.00
OPERATING EXPENSES		
Telephone	1440.29	1200.00
Copies	1083.78	1000.00
Postage	1369.84	1400.00
Labels	325.00	300.00
Member List	–	–
TOTAL	4218.91	3900.00
ADMINISTRATIVE EXPENSES		
Marketing/Promo	100.00	200.00
Scolarships	–	600.00
Insurance	275.00	274.00
Brochures	666.82	00.00
Travel	39.44	250.00
Office Supplies	242.21	100.00
Accounting	83.92	100.00
Operating Supplies	23.40	500.00
TOTAL	1430.79	2024.00
TOTAL EXPENSES	14510.79	14236.00
GAIN OR LOSS	(2494.48) actual	(1544.00)
	(6876.48) accounting	change

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